

**DOCTOR WHO  
RADIO TIMES  
THE LEISURE HIVE**

ORIGINAL BROADCAST – 30 August to 20 December 1980



## Dr Who, Saturday BBC1

Adrienne Corri joins the cast of 'Dr Who' as the first adventure of the new series takes the Doctor and Romana on holiday to the planet Argolis—a trip that soon proves of course to be no holiday at all. Here, Ms Corri talks to MICK BROWN

# Who's for Corri

IT IS amazing what one may find over the soup in railway hotels. Adrienne Corri, for example, has made a habit of finding forgotten masterpieces. There you may be, dining in sepulchral silence, when suddenly Ms Corri appears beside your table, flaming-haired and in high excitement, gesticulating at the painting behind you and proclaiming 'It's a Lely, a Lely!' And she will probably be right. Over the years she has found paintings by artists such as Hoppner, Kneller and Opie in such circumstances, forgotten and ignored, not to mention the odd stick or two of near-priceless antique furniture. The British Rail Pension Fund, she jokes, has a lot to thank her for.

Her real coup, however, occurred in the bar of the Alexandra Theatre in Birmingham, where her eye lighted upon a grand portrait of the actor David Garrick, which she now believes is one of the first portraits painted by the young Gainsborough. Indeed, she has spent the best part of the last three years attempting to prove as much, wrestling with genealogical records and inventories, winning the support of some art experts and historians, and the scepticism of others. The latter, she says, tend to get annoyed at the thought that a rank amateur should have stumbled upon something they had not found themselves.

In fact, the term 'rank amateur' seems inappropriate. Art in general, 18th- and 19th-century portraiture in particular, is one of Adrienne Corri's passions. So, too, is ancient Greek history, opera, the Victoria and Albert Museum (actually, *any* museum—she



Adrienne Corri as Mena: 'I have to age rapidly, and I've more rubber on my face than you've ever seen'...

describes herself as 'a museum groupie') and *Star Trek*. Acting is actually her profession, but one may be forgiven for believing this is something she fits in only when her other interests allow.

Adrienne Corri's home clearly reflects her sense of priorities. Front and back, the gardens rejoice in neglect; within, *objets d'art* and books battle for space. Working on the principle that ignorance of practically anything can be corrected with fairly hard work (and probably should be), Adrienne Corri consumes books voraciously. This leaves its mark. She mentions Plato and Marcus Aurelius as if she had only been talking to them yesterday. Freud, whose writings on dreams she swears by, might be an old friend. Anything, she says, you come to love over-

much constitutes a vice, and reading is hers.

Science-fiction has always been a genre particularly close to her heart, which is one reason why she was so pleased to appear in *Dr Who*. 'I just wish that I had been allowed to do it when my kids were smaller, because it would have been great kudos...' She plays Mena, leader of the Argolins, a race left sterile by nuclear war, and who have transformed their planet into a cross between a holiday retreat and an intergalactic Open University, known as The Leisure Hive. Here visitors can sample 'the experiential grid', enabling them to live out the experiences and emotional sensations of other creatures, with a view to promoting tolerance and harmony. The result is the perennially absorbing mixture of high

fantasy, labyrinthine plot, wit and *élan* one has come to expect from *Dr Who*. 'Larkey'—a favourite word—is how Adrienne Corri describes her role. 'I have to age rapidly, and I have more rubber on my face than you've ever seen. I felt terrible for days. The poor girls said "It's not going to do you any harm"; they took it off and it was still wrinkled underneath. I said "I'll sue!"'

What she has always liked about science-fiction, she says, is that it symbolises a sense of hope for the future—the feeling that there is something better *somewhere*. 'It's escapism, of course—"The fault, dear Brutus, is not in our stars, but in ourselves". But I think part of the interest in science-fiction is because it's a bit more difficult to find the solution to one's problems in oneself.





... and as herself: 'The most exciting thing that's happened this century was those men landing on the moon'

Science-fiction is the new myth, isn't it – the fairy-stories of our time.

'To me, the most exciting thing that has happened this century was those men landing on the moon. I sat up all night and watched that: you looked out of the window and there was the moon, and then you looked at the box and they were *on it*.' And I thought that was tremendous.'

Her part in *Dr Who* is the second excursion into science-fiction she has made as an actress: she actually once played the Chief-of-Police on the Moon in a Hammer film, delivering such memorable lines as 'Get that rocket off that launching-pad in 20 seconds or I'll impound it...' Variety has always been the keynote of her career: 'Heavy tragedy for the BBC, light comedy for ITV and

God knows what for everybody else' is how she once described it. Much of her work has been in films. She made her debut at the age of 17 in *The River*, directed by Jean Renoir, and she has appeared in some 45 since then, including a number of Ealing films, a string of Hammer horrors (for which she has a particular passion) and *A Clockwork Orange* for Stanley Kubrick, in which she was most horrifyingly assaulted by Malcolm McDowell to the strains of 'Singin' in the Rain'. 'Stanley told me I had the Debbie Reynolds part.'

She had arrived in acting largely through default. Her mother was Scottish, her father an Italian-born entrepreneur-fixer who was bankrupted three times in his life, but never in spirit – much of which his daughter clearly inherited. She

was sent to 'a terrible school – like Miss Brodie's' – from which she was eventually removed – 'they never *expel* you in Scotland' – for swinging from the gym ropes and throwing light-bulbs at the other girls. Acting had always appealed; 'it was the only thing I could think of to do without qualifications'. Thus at the age of 13 – and on the strength of a white lie about her age – did she enrol at RADA. She was performing professionally on stage a year later.

She is perhaps to be taken lightly when she now asserts that she continues to act because, 'One, I can't do anything else; and two, because it's not all that difficult'. In truth, one has things one wants to say, and the stage is still one of the most powerful methods of communication there is. But

she has little time for the self-serving – and self-congratulatory – mystique that tends to grow up around the theatre. 'I've never liked that great big bleeding heart of showbusiness thing – the Judy Garland bit. There are two ways of looking at acting: either you are performing for the audience, or you make the audience perform for you. An audience is really like a great big animal; when you get an audience working from the stage there's a strong feeling of power. I don't believe that the Judy Garlands of this world are attracted to the stage because they want to be loved; I think it's power – as simple as that. After all, what have you? You're one person with, one always hopes, a large audience in a position where they have to sit and listen. What more could a person want? You don't go out there to be loved, but to make an audience behave as you want them to. No actor who has just been booed is going to turn round and tell you "I love my audience".'

What she enjoys about the theatre is that it is a lovely passport into the most unlikely territories – her activities have included poetry-readings for the Friends of the V&A and reading Donne's 'In Defence of Inconstancy in Women' at Eton – and that it is not the cut-and-thrust world outsiders sometimes believe: actors as a breed are kind, if only because they have to be. 'You must learn to know people very quickly. To play love and death scenes with somebody you've met the day before does require some sort of emotional rapport, and you have to be able to reach those emotions quickly. Whereas most people only go through two or three emotional crises in a lifetime, an actor may have to live through that number in the course of one play.'

The converse of that, however, is the sheer boredom acting may equally entail. She scared both her children – Patrick, 23, and Sarah, 24 – off the theatre, 'because they've both got very good brains, and it can be very boring, in the most dangerous way – to find yourself sitting, waiting for a job... An actor said to me the other day "I have no identity when I'm not working". That, to me, is the most dreadful thing anybody could say of themselves.' ●



**6.15** *New series*

# **Dr Who**

starring **Tom Baker**  
in *The Leisure Hive*

A four-part story by DAVID FISHER  
1: How do the Doctor's holiday plans go awry? Why is the wasted planet of Argolis under threat? Who are the uninvited visitors to the Leisure Hive?

Dr Who.....	TOM BAKER
Romana.....	LALLA WARD
Voice of K9.....	JOHN LEESON
Vargos.....	MARTIN FISK
Tannoy voice....	HARRIET REYNOLDS
Morix.....	LAURENCE PAYNE
Pangol.....	DAVID HAIG
Brock.....	JOHN COLLIN
Klout.....	IAN TALBOT
Mena.....	ADRIENNE CORRI
Guide.....	ROY MONTAGUE
Hardin.....	NIGEL LAMBERT

Script editor CHRISTOPHER H. BIDMEAD

Designer TOM YARDLEY-JONES

Executive producer

BARRY LETTS

Producer

JOHN NATHAN-TURNER

Director LOVETT BICKFORD

Costumes are on display at Longleat House, Wilts, and in Blackpool.

Genesis of the Daleks (record REH 364; cassette ZCR 364) from the exhibitions and record shops



FEATURE  
P14





*Voyages through time as the Tardis returns with Dr Who and Romana and the first planned trip is a holiday, Tom Baker and Lalla Ward: 6.15*



# 6.20 Dr Who

starring **Tom Baker**  
in *The Leisure Hive*

A four-part story

by **DAVID FISHER**

2: What is the unpleasant surprise for Stimson? What is the secret of the Earth Experiments? How does the Doctor's scarf incriminate him?

Dr Who.....**TOM BAKER**

Romana.....**LALLA WARD**

Brock.....**JOHN COLLIN**

Pangol.....**DAVID HAIG**

Klout.....**IAN TALBOT**

Mena.....**ADRIENNE CORRI**

Tannoy voice.....**HARRIET REYNOLDS**

Hardin.....**NIGEL LAMBERT**

Stimson.....**DAVID ALLISTER**

Vargos.....**MARTIN FISK**

Guide.....**ROY MONTAGUE**

Generator voice..**CLIFFORD NORGATE**

Script editor **CHRISTOPHER H. BIDMEAD**

Designer **TOM YARDLEY-JONES**

Executive producer **BARRY LETTS**

Producer **JOHN NATHAN-TURNER**

Director **LOVETT BICKFORD**

*Costumes are on display at Longleat House, Wilts, and in Blackpool.*

*Genesis of the Daleks (record REH 364, cassette ZCR 364) from the exhibitions and record shops*



# 5.55 Dr Who

starring **Tom Baker**  
in *The Leisure Hive*

A four-part story by DAVID FISHER

3: Can Hardin's experiments save Mena in time? How do Brock and Klout dispel a mystery? What is the real purpose of the Recreation Generator?

Dr Who.....	TOM BAKER
Romana.....	LALLA WARD
Brock.....	JOHN COLLIN
Hardin.....	NIGEL LAMBERT
Mena.....	ADRIENNE CORRI
Pangol.....	DAVID HAIG
Vargos.....	MARTIN FISK
Klout.....	IAN TALBOT
Generator voice..	CLIFFORD NORGATE
Foamasi.....	ANDREW LANE
Guide.....	ROY MONTAGUE

Script editor CHRISTOPHER H. BIDMEAD

Designer TOM YARDLEY-JONES

Executive producer BARRY LETTS

Producer JOHN NATHAN-TURNER

Director LOVETT BICKFORD

Story on Back Page: 94





*A grisly accident happens in the Tachyon Recreation Generator when Dr Who (Tom Baker) and Romana (Lalla Ward) arrive on Argolis: 5.55*



# BACK STAGE

● Who's been messing about with the good Doctor's face? Both Madame Tussaud's for their wax-works and make-up artist Dorka Nieradzik for the telly. In this week's episode of *Dr Who*, **Tom Baker** has to age hundreds of years. It actually took 150 minutes in the make-up room and this is what Dorka did.

First she soaped Tom's hair down and put him under a dryer so it would harden and lie flat. Then over it went a stretch of rubber known in the trade as 'the bladder' which made him look bald. She aged his face by using a rubbery substance that grips the skin as it dries and forms wrinkles. Tom's eyebrows were made more wiry, his skin more veiny and his

eyes redder. Last came a wig of long wispy hair and a beard . . . and Tom tottered off to the studio!

● He's also been spending some time



## But which is Who?

at Madame Tussaud's in London joining many others of the famous by having his likeness done in wax. During the seven sittings he watched fas-

cinated as the sculpture developed.

'To begin with they took lots of pictures of me and measured me very exactly,' he said. 'Then a fellow turned up with a box of glass eyes and tried to match mine. When it was finished there was something wrong, although it looked very like me. We realised that the sculpture was of Tom Baker and not of the character I play. So it was scrapped and the second time around it looked less like Tom Baker and more like Dr Who.'

Now the model is on show in the same room as film stars Elizabeth Taylor and Sophia Loren.

By the way K9 went along to Tussaud's too and his effigy is also on display. So far he's made no comment!

# 6.15 Dr Who

starring **Tom Baker**

in *The Leisure Hive*

The last of a four-part story

by **DAVID FISHER**

Will Pangol achieve his 'Argolin Dawn'? Who is behind the sabotage? Will the Doctor avert total war?

Dr Who.....	TOM BAKER
Romana.....	LALLA WARD
Brock.....	JOHN COLLIN
Klout.....	IAN TALBOT
Mena.....	ADRIENNE CORRI
Hardin.....	NIGEL LAMBERT
Pangol.....	DAVID HAIG
Foamasi.....	ANDREW LANE
Vargos.....	MARTIN FISK
Guide.....	ROY MONTAGUE
Tannoy voice.....	HARRIET REYNOLDS

Script editor **CHRISTOPHER H. BIDMEAD**

Designer **TOM YARDLEY-JONES**

Executive producer **BARRY LETTS**

Producer **JOHN NATHAN-TURNER**

Director **LOVETT BICKFORD**